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HERMANN

Violin-Schule

Méthode de Violon — Violin School.

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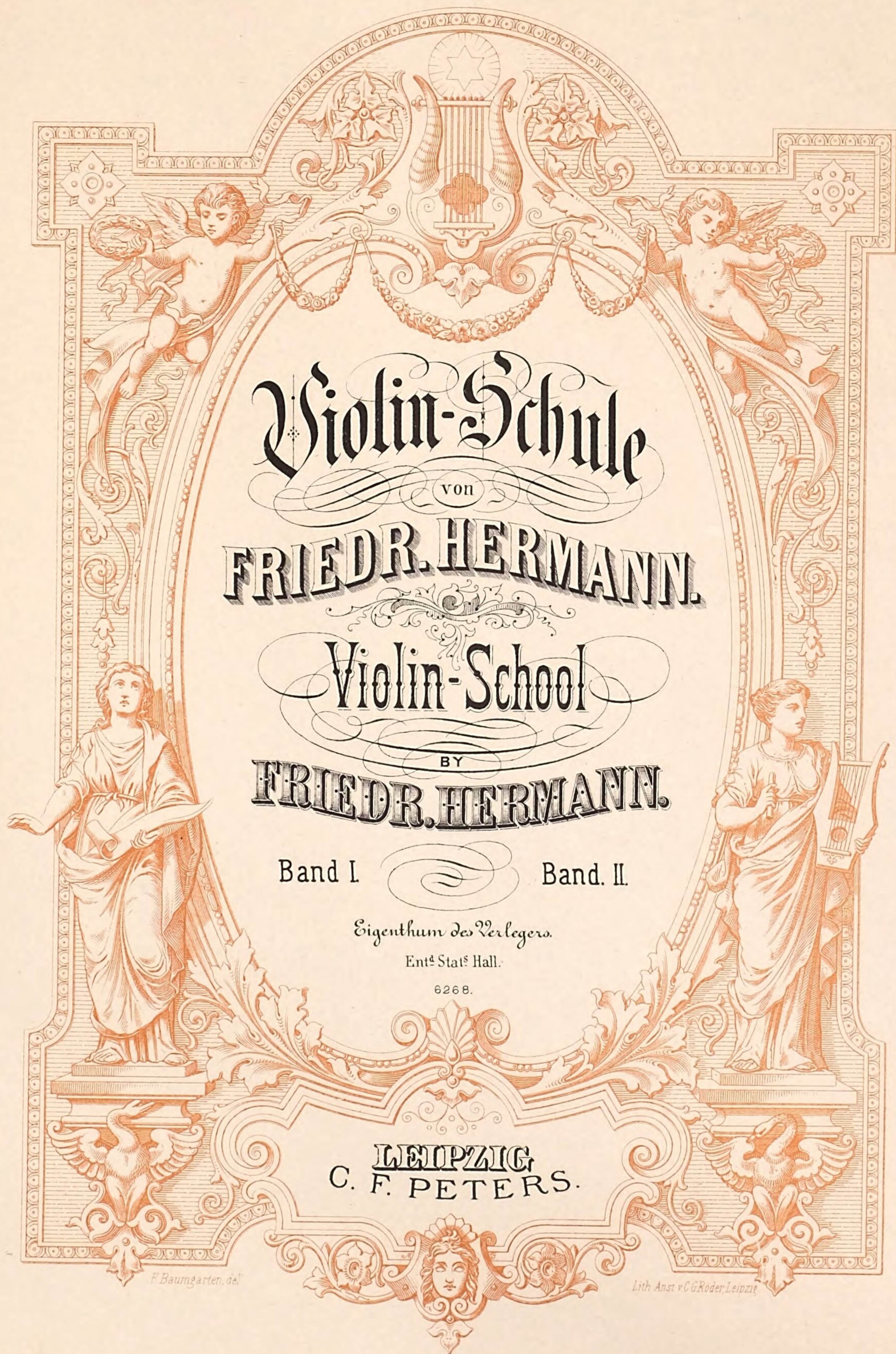
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G. m. 19

ZWEITER THEIL.

ABTHEILUNG IV.

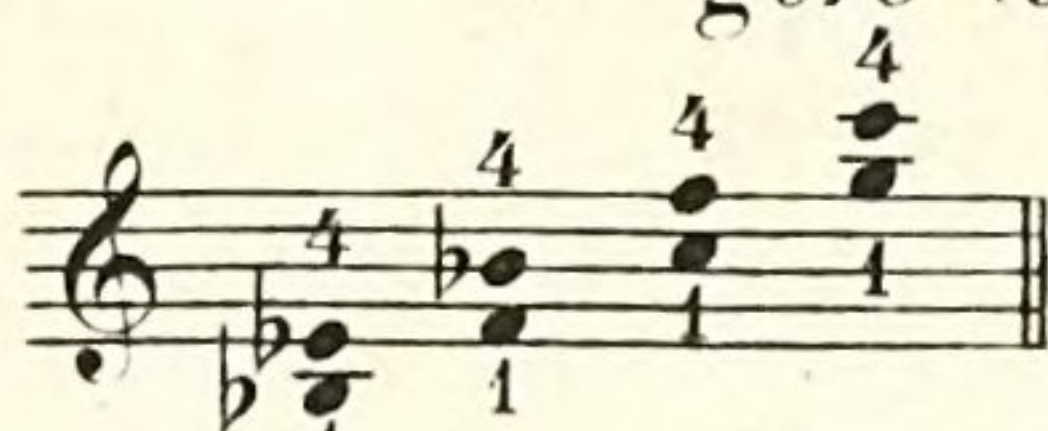
Die Lagen und der Lagenwechsel.
Übungen und Stücke für die zweite und für die dritte Lage, sowie für den Lagenwechsel in den drei Lagen.

Abkürzungen:

- I = erste Lage;
II = zweite Lage;
III = dritte Lage.

Zweite Lage.

Die Übungen in der zweiten Lage beginnen mit der Tonart *B dur*, der leichtesten in dieser Lage, weil die Stellung des ersten und die des vierten Fingers auf allen vier Saiten eine parallele ist:



Um dem Anfänger den Uebergang in die neue Lage zu erleichtern, ist die Tonart *A dur* in der ersten Lage vorausgenommen; bei dem Eintritt der Tonart *B dur* rückt der erste Finger und mit ihm die Hand einen halben Ton herauf und die Finger greifen dann die *B dur*-Tonleiter genau in derselben Weise, wie vorher die in *A dur*. In der zweiten Lage hat die Hand keinen Stützpunkt, zum Prüfen des hierdurch erschwerten Reinspielens sind die leeren Saiten mit kleinen Noten angegeben.

*The positions and the change of positions.
Exercises, pieces, and scales for the second and third positions in which the positions are changed.*

Abbreviations:

- I = first position;
II = second position;
III = third position.

Second position.

The exercises in the second position begin with the key of B flat major, which is the easiest in this position, because the position of the first and fourth fingers is the same on all four strings:

To make the change to the new position easier for the beginner, the scale of A major in the first position is taken beforehand; at the beginning of the key of B flat major, the first finger and with it the hand moves up a half tone, and this scale is then played in exactly the same way as previously that of A major. In the second position the hand has no support; to facilitate the playing in tune which is on this account made more difficult, the open strings are added in small notes.

91. Allegro.

Zweite Lage.
Second position.

92. Andante.

G.B. II

dolce $\frac{1}{4} = \frac{3}{8}$

Allegretto.

RONDINO.
93. Allegretto.

G.B.

95. MARCIA. Maestoso.

This musical score is for a piece titled "95. MARCIA. Maestoso." in 4/4 time. It is written for a single melodic line on a grand staff. The score is divided into several systems, each containing two staves. The first system begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes with various fingerings (e.g., 3, 4, 0, 1, 2, 3, 0, 1, 3, 0). The second system is marked "M." and includes triplets and slurs. The third system continues with more complex rhythmic patterns and slurs. The fourth system includes a mezzo-forte (*f*) dynamic marking and a "M." marking. The fifth system features a "Fr." (Forte) marking and a "Fine." marking. The sixth system is marked "TRIO." and begins with a "dolce" (soft) dynamic. The final system concludes with a repeat sign and a first ending bracket. The score is published by Edition Peters.

*Marcia D.C.***96. Maestoso.**

Dritte Lage.

Mit dem Hinaufrücken in die dritte Lage gewinnt die Hand einen Stützpunkt durch das Anlegen an den Rand der Violine. Diese Lage ist leichter zu erlernen als die vorhergehende; sie bietet bezüglich der Intonation weit mehr Sicherheit und bildet darum die Hauptverbindung zwischen der ersten und den höheren Lagen.

Third Position.

In moving up to the third position the hand gains a support by being rested against the edge of the violin. This position is easier to learn than the preceding one and figures as the principal connection between the first and the high positions.

97. Allegro.

The musical score for Exercise 97, Allegro, is presented in 10 staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff is marked with a 'V' and a 'III' above it. The music features various fingerings (1, 2, 3, 4) and bowing techniques (accents, slurs). The piece concludes with a double sharp sign (F#) and a final note.



98. RONDOLETTA.
Comodo.

1 4
dolce

3 G.B.

1 3 1 0 3 *ritard.* *in tempo*

f 3

p *f* *p* *f*

dimin.

dolce

G.B. 3

ritard. *in tempo*

f 2

p *dolce*

3 2 4

99. VILLANELLA.

Allegretto grazioso.

The musical score for Villanella, Op. 99, is written for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo and mood are indicated as "Allegretto grazioso".

The score is divided into sections by various markings:

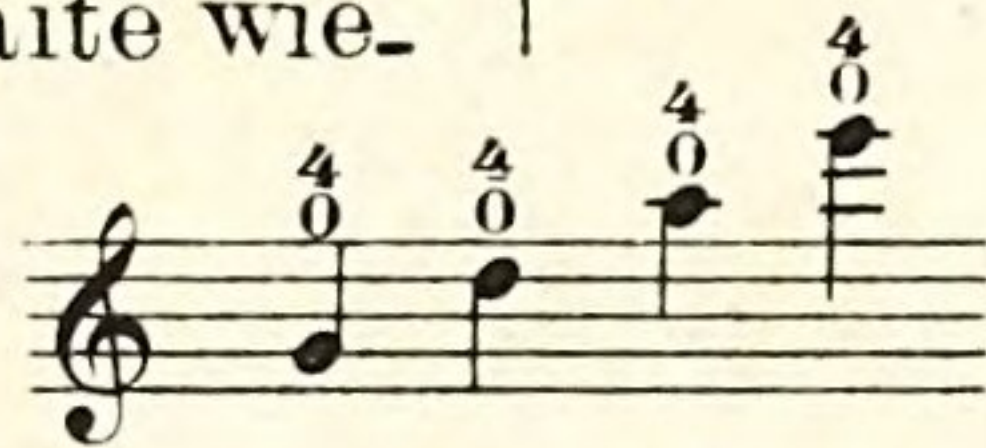
- Staff 1:** Starts with "G.B." and "dolce". It features a triplet of eighth notes and a sixteenth-note run.
- Staff 2:** Marked "Sp." (Spirito), it begins with a sixteenth-note run.
- Staff 3:** Continues the sixteenth-note runs.
- Staff 4:** Marked "H.B." (Habile), it features a sixteenth-note run.
- Staff 5:** Marked "G.B." (Giovanni Battista), it features a sixteenth-note run.
- Staff 6:** Marked "O.Bh." (Ottobello) and "Sp.", it features a sixteenth-note run.
- Staff 7:** Marked "G.B.", it features a sixteenth-note run.
- Staff 8:** Marked "G.B.", it features a sixteenth-note run.
- Staff 9:** Marked "G.B.", it features a sixteenth-note run.
- Staff 10:** Marked "G.B.", it features a sixteenth-note run.
- Staff 11:** Marked "G.B.", it features a sixteenth-note run.
- Staff 12:** Marked "Fr." (Forte), it features a sixteenth-note run and ends with a double bar line.

Lagenwechsel zwischen der ersten und der dritten Lage.
Shifting between the first and third position.

100. Allegro appassionato.

The musical score is written for a single violin in G major, 4/4 time. It consists of 12 staves of music. The tempo is marked 'Allegro appassionato'. The score begins with a forte (f) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 above the notes. Position shifts are marked with Roman numerals I, III, and V above the staff. The key signature has one sharp (F#). The score includes several slurs and accents. The final measure of the piece ends with a double bar line and a repeat sign.

In den höheren Lagen bedient man sich, um das Uebergehen auf andere Saiten und die hieraus entstehende Ungleichheit des Tons zu vermeiden, des Zurückreichens des ersten Fingers, so wie des Hinaufreichens (Abreichens) des vierten Fingers, ohne dass die Hand die Lage verlässt. In der dritten Lage wird der vierte Finger oft zum Abreichen des Flageolet-Tons, welcher die Octave der leeren Saite wiedergiebt, gebraucht:



To avoid the unequality of tone, which comes from passing over to other strings in the high positions, one stretches the first finger back and the fourth finger up, without the hand leaving the position. In the third position the fourth finger is often used for the flageolet or harmonic, which is in the octave of the open string:

Der vierte Finger wird bei den Flageolettönen ganz lose auf die Saiten gelegt.

By harmonics the fourth finger is laid very lightly on the strings.

101. Andantino.

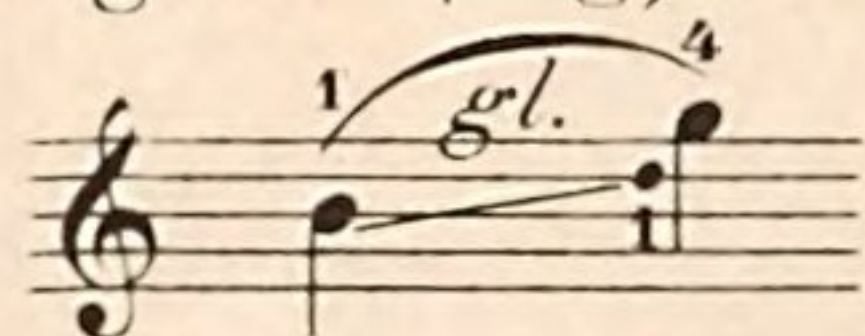
Das Glissando (Gleiten oder Rutschen) der Finger. Will man bei gebundenen (*legato*) Stellen von einer Lage in die andre gelangen, so ist hierzu das Gleiten der Finger nöthig. Dies in einer geschmackvollen Weise auszuführen, ersehe man aus folgendem Beispiel:

The Glissando (gliding or sliding) of the fingers. In the bound (legato) places, where one will shift from one position to another, it is necessary to glide the fingers. To do this in a tasteful manner see following example:



Um diese beiden Töne *glissando* mit einander zu verbinden, rückt der erste Finger bis zu *d* in die dritte Lage herauf und währenddem fällt der vierte Finger auf *g*, so dass die Wirkung annähernd folgende ist:

In order to connect these two notes glissando with each other, the first finger glides up to d in the third position, and while it is so doing the fourth finger falls on g, so that the effect is about as follows:



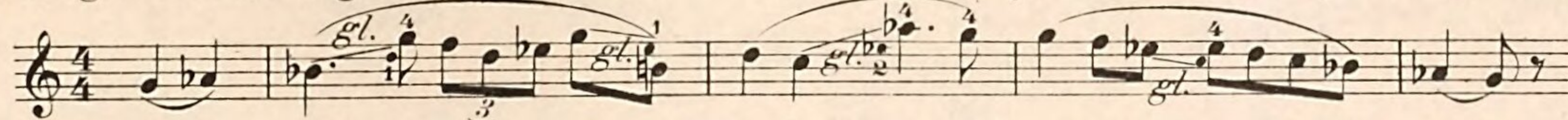
Das *d* bleibt unhörbar. Bei dem *glissando* von oben nach unten ist das Verfahren umgekehrt:

The d remains unheard. By glissando from above the mode of procedure is reversed:



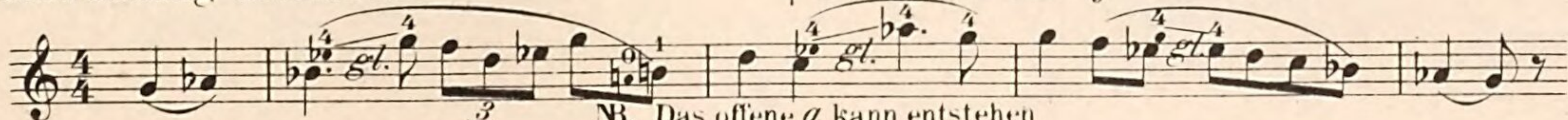
Der obere Finger (*g*) rückt herunter und der untere Finger greift. Beispiel für richtige Anwendung des *Glissando*:

The finger above (g) glides down, and the lower finger falls. Example for correct use of the glissando:



Die unrichtige Anwendung desselben:

Incorrect use of the same:

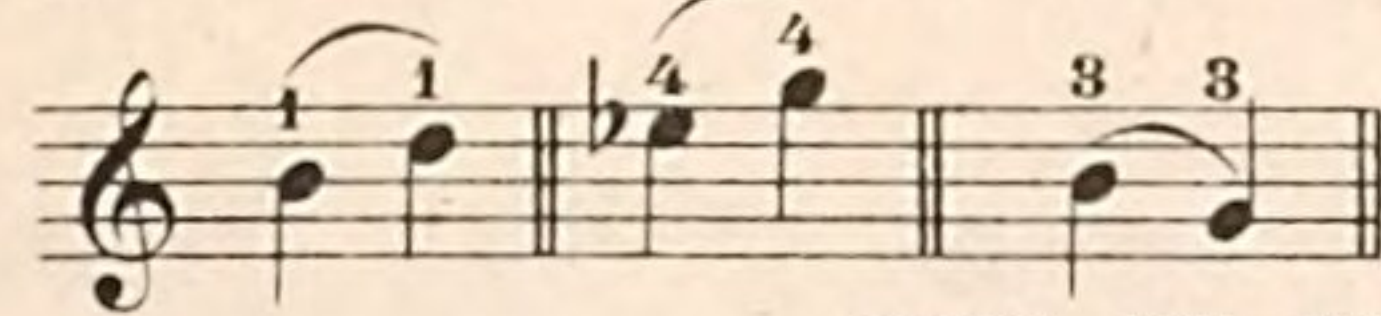


NB. Das offene *a* kann entstehen durch zu hastiges Wechseln der Lage.
The open a can be produced by too hastily changing positions.

Das Gleiten der Finger kann als Ausdrucksmittel leicht übertrieben werden, besonders wenn ein und derselbe Finger zwei verschiedene Intervalle zu verbinden hat:

The gliding of the fingers can easily be overdone as a medium of expression, especially where the same finger has two tones to connect:

man hüte sich daher vor allzubreitem Hinauf- und Herabziehen der Finger.



One must therefore avoid drawing the fingers up and down too slowly.

102. Andantino.

dolce

f

poco rit. *a tempo* *dolce*

dimin. *p*

103. Adagio.

First system of the Adagio section, measures 1-8. The music is in 4/4 time, starting with a forte (f) dynamic. The right hand features a series of chords and single notes, while the left hand plays a bass line with some triplets. Fingering numbers (1, 2, 3, 4) are indicated above the notes.

Allegro.

Second system of the piece, measures 9-24. The tempo changes to Allegro, and the time signature changes to 3/4. The music is marked *dolce* (sweet). The right hand plays a rapid, flowing melody with many slurs and ties, while the left hand provides a steady accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The section concludes with a trill (tr) and a final chord. The piece is identified as O. Bh. (Opus 10, No. 3 by Beethoven).

Tonleitern in den drei Lagen.
Scales in the three positions.

104. Allegro.

The musical score consists of ten staves, each containing a scale exercise. The scales are organized into three positions (I, II, III) and are written in treble clef. The key signatures and fingerings are as follows:

- Staff 1: Position I (F major), Position II (F major), Position III (F major). Fingering: 3, 1, 4.
- Staff 2: Position I (B-flat major), Position II (B-flat major), Position III (B-flat major). Fingering: 3, 1, 4.
- Staff 3: Position I (D major), Position II (D major), Position III (D major). Fingering: 1, 3.
- Staff 4: Position I (B-flat major), Position II (B-flat major), Position III (B-flat major). Fingering: 1, 3.
- Staff 5: Position I (D major), Position II (D major), Position III (D major). Fingering: 0, 2.
- Staff 6: Position I (B-flat major), Position II (B-flat major), Position III (B-flat major). Fingering: 0, 1, 2.
- Staff 7: Position I (F major), Position II (F major), Position III (F major). Fingering: 4, 3, 4.
- Staff 8: Position I (B major), Position II (B major), Position III (B major). Fingering: 4, 0, 4.
- Staff 9: Position I (D major), Position II (D major), Position III (D major). Fingering: 2, 4, 3.
- Staff 10: Position I (B major), Position II (B major), Position III (B major). Fingering: 1, 4, 4.

The musical score consists of 12 staves, each containing a single melodic line. The notation is written in a single system, with staves connected by a brace on the left. The key signature begins with two sharps (D major) and changes to two flats (D minor) after the fifth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by Roman numerals (I, II, III, IV) and numbers (1, 2, 3, 4). Slurs are used to group notes that are played in a single breath or phrase. The piece concludes with a final cadence on the twelfth staff.

Uebungen in der vierten Lage, mit Lagenwechsel.

Exercises in the fourth position, with change of positions.

106. ROMANZE.

Andantino.

dolce

f

Un poco più agitato.

ritardando

Tempo I.

dolce

Piu tranquillo.

p

107. Scherzo. Allegro.

Sp.

f

NB Bei Octavengängen bleiben der erste und der vierte Finger auf den Saiten u. rücken gleichzeitig.
 NB In octave passages the first and fourth fingers do not leave the strings and move in equal time.

1. 2.

1. 2.

108. Adagio.

108. Adagio.

The image shows two staves of musical notation. The top staff is in 4/4 time, key of B-flat major, and contains measures 108 and 109. It begins with a 'dolce' marking and a 'cresc.' marking leading to a 'f' (forte) dynamic. The bottom staff is also in 4/4 time, key of B-flat major, and contains measures 108 and 109. It begins with a 'dolce' marking and a 'p' (piano) dynamic. Both staves feature various musical notations including notes, rests, and dynamic markings.

IV₄

dolce

cresc. - - - - *f*

IV₃

dolce

p

ALLA TEDESCA.

Moderato.

ELLA FEDESCA.

Moderato.

dolce

f

f

f

f

f

f

dimin.

p

IV

IV

Edition Peters

6268

71

IV₄ 3

I₂

IV₄ 1 3

1 3 0 3

pizz.

Fünfte Lage

109. Fünfte Lage.
Fifth Position.

110. Adagio.

2^{da} Corda - - - - - 3^{za} Corda - - - - -

dolce

2^{da} Corda - - - - - 3^{za} Corda - - - - -

3^{za} Corda - - - - - 4^{ta} Corda - - - - -

f

cresc.

dim.

2^{da} Corda - - - - - 3^{za} Corda - - - - -

dolce

f

tr

dim.

2^{da} Corda - - - - - 4^{ta} Corda - - - - -

p dolce

111. PASTORALE.

Allegretto grazioso.

dolce

V

V

V

Musical score for guitar, page 73. The score consists of 12 staves of music. The key signature is one sharp (F#). The music features complex fingerings, including triplets and sixteenth-note runs. Dynamics include *p*, *f*, *cresc.*, *dim.*, *mf*, *pp*, *poco rit.*, *a tempo*, and *ritard.*. Articulations include *dolce*. The score includes instructions for the 3rd and 4th strings (*3^{za} Corda*, *4^{ta} Corda*) and a section marked *2da C.* (2nd Chord). The piece concludes with a double bar line and a final *ritard.* instruction.

(Zu beachten, dass der 3^{te} Finger bei den Ganzton - Trillern hoch genug schlägt.)
112. MARCIA. (Take care that the 3rd finger trills high enough at the whole tone trills.)

Allegro moderato.

The musical score for No. 112, Marcia, is written in B-flat major (two flats) and 4/4 time. It begins with the tempo marking 'Allegro moderato.' and the dynamic 'f'. The score is composed of 14 staves. Key features include:

- Trills (tr) throughout, with some specifically marked with finger numbers (1, 2, 3, 4) to indicate which finger to use.
- Dynamic markings: 'f' (forte), 'dolce' (softly), 'p' (piano), and 'sempre f' (always forte).
- Articulation marks like slurs and accents.
- Rehearsal marks (bracketed numbers) at the beginning of several staves.
- The piece concludes with a final cadence on the 14th staff.

113. Allegro appassionato.

ff G.B.

Sp.

p

cresc. poco a poco

Fr.

f G.B.

sempre f

mf

cresc.

Fr.

III

V

f

fz

Musical score for a piano piece, featuring ten staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Dynamics and markings include:

- pp* (pianissimo) at the beginning of the first staff.
- poco a poco cresc.* (poco a poco crescendo) on the third staff.
- f* (forte) on the fourth staff.
- pp* (pianissimo) on the seventh staff.
- cresc.* (crescendo) on the eighth staff.
- mf* (mezzo-forte) on the ninth staff.
- p* (piano) on the ninth staff.
- ff* (fortissimo) on the tenth staff.

Fingerings and articulation marks are indicated throughout the score, including numbers 1-4, slurs, and specific fingerings for chords and runs.

Uebungen für den Lagenwechsel; 1^{te} bis 5^{te} Lage.
Exercises for the change of positions; 1st to 5th positions.

114. Allegro.

a) G.B. I III V III I III V III

b) II I III I III V I II V I

c)

1. stehen lassen.
1st finger not to leave the string.

d)

e)

f)

g)

h)

i)

k)

l)

m)

n)

10

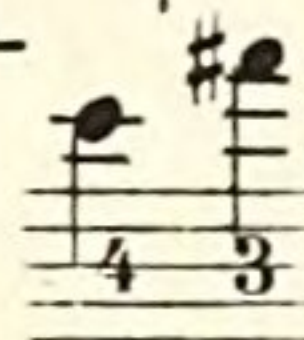
Sechste Lage.

In dieser Lage wird der Raum zwischen den Intervallen fühlbar enger als bei den vorhergehenden Lagen; bei den halben Tönen ist es daher nothwendig, die Finger möglichst zusammenzupressen, ja bei Stellen wie bei NB. der folgenden Uebung:

den einen Finger wegzunehmen, bevor der andre aufgesetzt werden kann.

Sixth Position.

In this position the space between the intervals grows perceptibly smaller than in the preceding positions; it is therefore necessary to place the fingers as near together as possible at the half tones, and at places like:



to take the one finger away, before the other can be put in position.

115. Allegro.

VI

116. FANTASIA.

Adagio.

VI

Allegro appassionato.

Fr. T V T

dim.

VI^V₁

poco ritard. a tempo

III^V₂

f

cresc.

dolce

4^{ta} Corda

f

VI V I

cresc.

3^{za} Corda

f

dim.

p

dolce

V

con fuoco

sf

sf

sf

sempre f

VI

dimin.

più tranquillo

un poco più lento

4^{ta} Corda _

This image shows a page of musical notation for a string quartet. The notation is written on ten staves, with the first staff labeled "4^a Corda". The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key markings include "p" (piano), "espressivo", "poco ritard.", "Tempo I.", "cresc.", "sf" (sforzando), "ff" (fortissimo), "dim." (diminuendo), and "Adagio.". The music features complex melodic lines with many slurs and ties, as well as harmonic textures with multiple notes on a single staff. The bottom of the page shows the beginning of a new section, marked "Adagio." and "pp" (pianissimo).

Siebente Lage.
117. Seventh Position.

Allegro. V VII

attacca:

118. Adagio.

espressivo *dim.* *p* *4^{ta} Corda espr. 3* *2^{da} Corda agitato* *dim.* *p* *3^{za} Corda* *p dolce* *2^{da} Corda* *4^{ta} Corda* *2^{da} Corda* *p lento* *attacca:*

RONDO.
Allegretto.

dolce e grazioso

poco rit.

a tempo

p

cresc. - - - f

cresc. f

grazioso.

poco

rit. a tempo

4ta Corda

f risoluto

poco rit.

a tempo

(Zu beachten, dass bei dem Uebergehen in die höchsten Lagen der Daumen soviel nachrückt, als zur vollständig freien Bewegung der Finger erforderlich ist.)

(Take notice that in shifting to the highest positions the thumb moves around as much as is necessary to allow the perfectly free movement of the fingers.)

119. Allegro.

The musical score consists of 12 staves, each representing a different key signature. The first staff is in C major (one sharp). The second staff is in D major (two sharps). The third staff is in E major (three sharps). The fourth staff is in F major (one flat). The fifth staff is in G major (two sharps). The sixth staff is in A major (three sharps). The seventh staff is in B major (four sharps). The eighth staff is in C major (one sharp). The ninth staff is in D major (two sharps). The tenth staff is in E major (three sharps). The eleventh staff is in F major (one flat). The twelfth staff is in G major (two sharps). Each staff contains a series of eighth and sixteenth notes, often grouped in beams. Fingering numbers (1, 2, 3, 4) are placed above many notes. Some staves have a 'V' or 'VII' above a group of notes, indicating a specific fingering technique. The music is written in a 4/4 time signature.

This page of musical notation for guitar consists of 12 staves. The music is written in treble clef with a key signature of one sharp (F#) and one flat (Bb). The time signature is 4/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and complex rhythmic patterns. Fingerings are indicated by numbers 1-4 above notes. Bar lines and slurs are used to organize the music. Roman numerals VII and V are placed above some notes. The page is numbered 87 in the top right corner.

120. Allegro.

120. Allegro.

The musical score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' The notation includes various musical symbols such as slurs, ties, and fingerings (indicated by numbers 1-4). The piece is divided into measures by vertical bar lines, and the final measure is marked with a double bar line and a repeat sign.

Allegro.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro.' and a 4/4 time signature. The notation is for a guitar, indicated by the use of numbers 0-4 for fretting and slurs for arpeggiated chords. The key signature starts with one sharp (F#) and changes to two flats (Bb, Eb) in the fifth staff. The piece is characterized by complex, flowing arpeggiated patterns and includes various fingerings (1-4) and slurs throughout. The notation concludes with a final chord and a double bar line.

Sechste Abtheilung.
 Uebungen für die Gesamt - Technik.
 Stricharten.

(Alle Stricharten sind in gleicher Tonstärke und
 genau in dem begonnenen Zeitmass zu spielen.)

SIXTH DIVISION.

EXERCISES FOR TECHNIC IN GENERAL.
 BOWINGS.

(The different bowings are to be played with equal
 strength of tone, and in exactly the same tempo
 as they are begun in.)

121. Allegro vivace.

a) O. Bh.

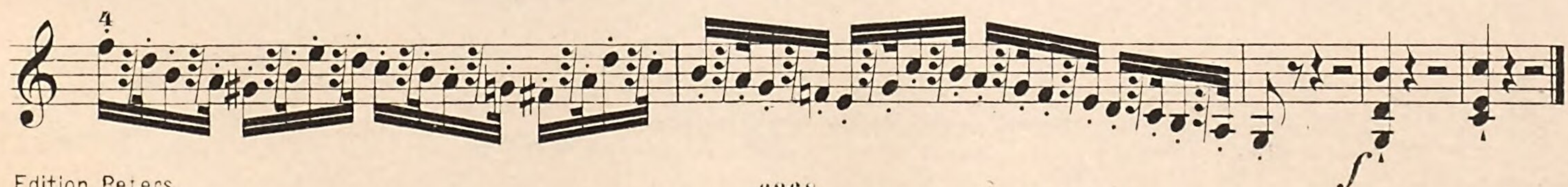
b)

c) Sp.
p e leggiero

d)

e)

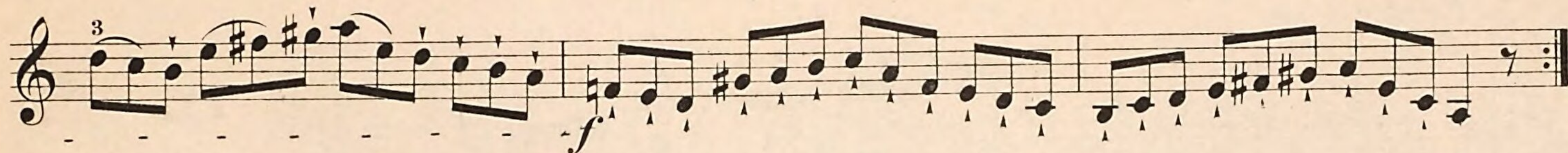
Moderato. *Raise the bow.*
 Bogen aufheben.



122. Presto.

O. B.

Musical score for Piano (Presto) in G major, Op. 122, No. 122. The score consists of 12 staves of music. It features various dynamic markings (f, p, cresc., decresc., sf, p e leggero), articulation (accents), and fingerings (1, 2, 3, 4, 0). The key signature has one sharp (F#). The time signature is 12/8. The score includes trills, triplets, and slurs. The piece concludes with a final flourish.



(In der Mitte des Bogens, nicht springend, mit ruhigem Oberarm und leicht geführten Handgelenk und in so schnellem Zeitmass zu spielen, als es die erlangte Fertigkeit gestattet.)

(To be played in the middle of the bow, not springing, with limber wrist, and the upper part of the arm quiet, and as quickly as the technic will allow.)

123. Presto.

124. Moderato.

O. Bh.

Musical score for exercise 124, Moderato, O. Bh. The score consists of seven staves of music in G major (one sharp) and 4/4 time. It features various musical notations including slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (thumb). The piece includes a section marked "Sp." (Spirito) and "dim." (diminuendo) leading to a "p" (piano) section. The final staff ends with a double bar line and a repeat sign.

Uebung für Octaven. *Octave exercise.*

125. Allegro vivace.

Musical score for exercise 125, Allegro vivace. The score consists of four staves of music in G major (one sharp) and 4/4 time. It is marked "a)" and features rapid sixteenth-note passages. Fingerings are indicated by numbers 1-4 and 0 (thumb). The piece includes a section marked "Sp." (Spirito) and "dim." (diminuendo) leading to a "p" (piano) section. The final staff ends with a double bar line and a repeat sign.



weiter wie
oben.
*further as
above.*



Gleichheit in der Tonstärke und im Rhythmus,
besonders die dritte Note der Triole betref-
fend, ist zu beachten.

*Equality in strength of tone and in rhythm, es-
pecially as regards the third note of the triplet,
is to be taken notice of.*



Mit leicht geführtem Handgelenk
und zu vermeiden:
With limber wrist and avoid:



Untere und obere Octave gleich-
mässig kräftig, nicht:
*Lower and upper note equally
strong, not:*



126. Moderato.

The musical score for exercise 126, Moderato, is written for a single melodic line in 4/4 time. It consists of 12 staves of music. The key signature begins in C major (no sharps or flats), changes to D major (two sharps) after the third staff, to E major (three sharps) after the sixth staff, and finally to F major (one flat) after the ninth staff. The exercise is composed of various double-stop patterns, often beamed in groups of four or six notes. Fingerings (1-4) and bowings (up-bow and down-bow) are indicated by numbers and arrows above the notes. The piece concludes with a final double-stop chord on the twelfth staff.

127. Allegro.

97

The musical score consists of 12 staves, each containing a single melodic line. The notation is dense, featuring many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. Slurs are used to group notes. The piece concludes with a double bar line and a repeat sign. The page number '97' is in the top right corner.

128. Agitato.

The musical score for Exercise 128, Agitato, is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 6/4. The piece begins with a forte (*f*) dynamic and a series of rapid, ascending and descending runs, often in pairs of eighth notes. Fingerings are indicated by numbers 1-4 above the notes. The score includes various dynamic markings: *f*, *cresc.*, *p*, *dim.*, *p dolce*, *mf*, and *sempre f*. There are also articulation marks such as accents and slurs. The piece is divided into sections by dashed lines. Some sections are labeled with string positions: "3^{za} e 4^{ta} Corda" and "2^{da} e 3^{za} Corda". The tempo is marked "Agitato" at the beginning and "Presto." towards the end. The piece concludes with a final chord marked "Fr." (for fine).

Allegro. τ = Bogen aufheben.
Raise the bow.

Fr. τ τ Fr. τ Fr. τ

f ma grazioso

O.Bh.³ *p* *cresc.*

f

U.Bh. *f* *f*

Sp. *p*

G.B. *ff*

U. Bh.

Sp.

Cresc.

ff

Uebungen für Stricharten mit springen-
dem und mit werfendem Bogen.

Bei möglichst leichter Führung des Handgelenks
suche man den Bogen in springende Bewegung
zu bringen.

*Exercises for the springing and throw-
ing ways of bowing.*

*With the wrist held as limber as possible, one
tries to bring the bow in a springing movement.*

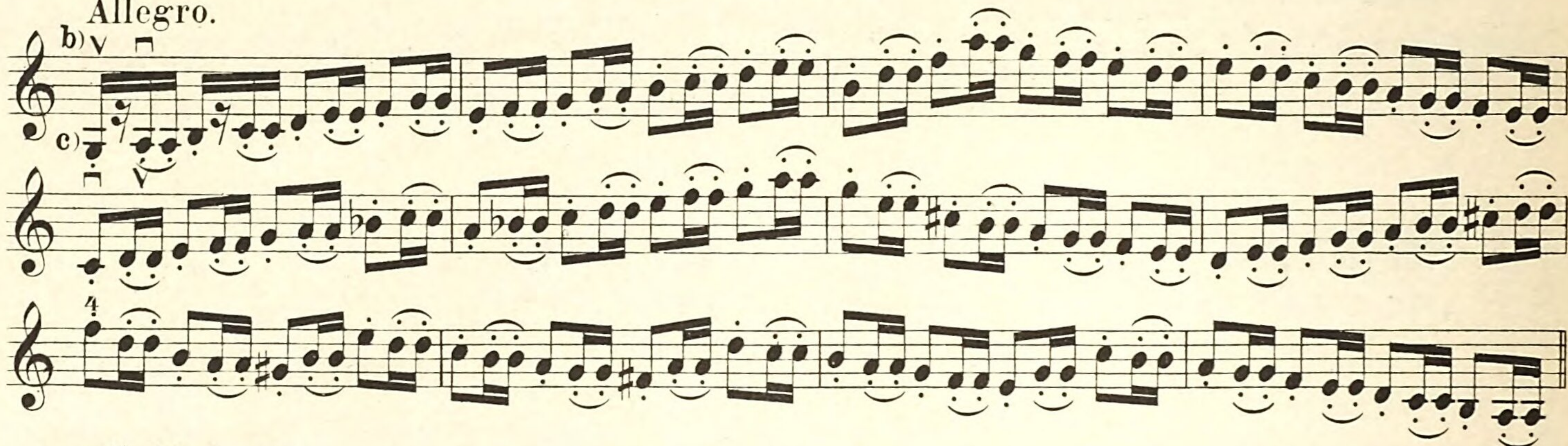
130. Moderato.

M. springend.
springing.

p

Den Bogen zwischen Mitte und Spitze leicht geworfen.
Throw the bow lightly between middle and point.

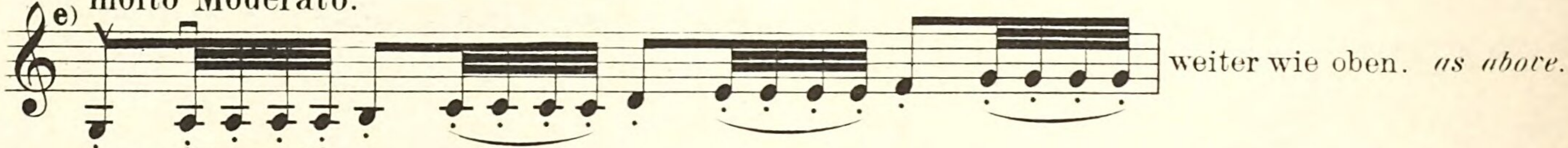
Allegro.



più Moderato.



molto Moderato.



Moderato.

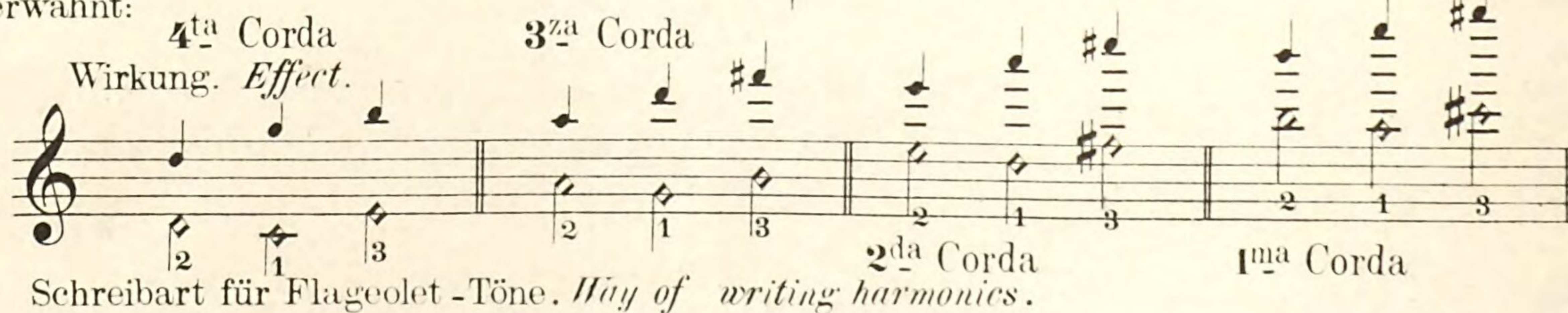


Die gebräuchlichsten natürlichen (durch lockeres Auflegen eines Fingers entstehenden) Flageolet-Töne.

Ausser den Flageolet-Tönen welche bis hierher angewendet wurden, seien noch folgende der gebräuchlichsten natürlichen erwähnt:

The most useful natural harmonics, (played with the finger laid lightly on the string.)

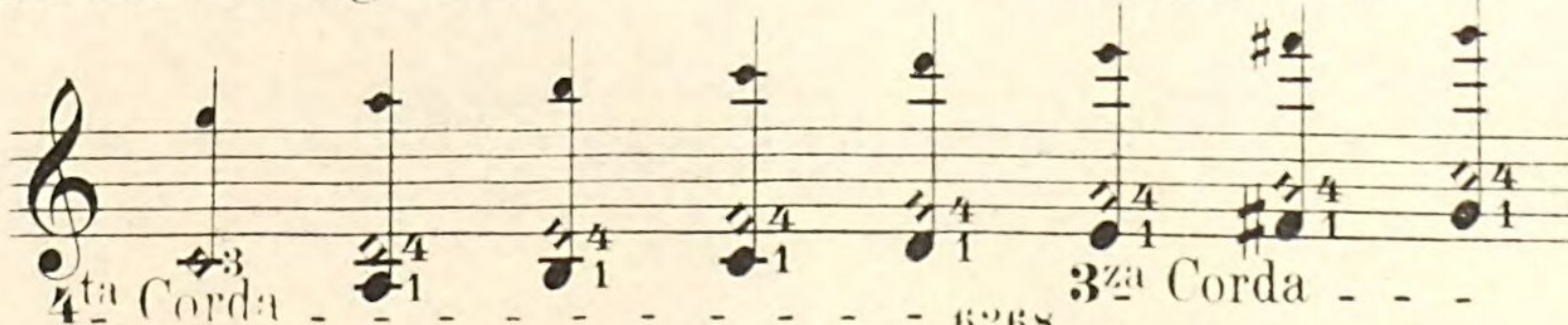
Besides the harmonics, which have until now been made use of here, the following of the most useful natural harmonics are mentioned:



Nächst diesen werden Flageolet-Töne in folgender Zusammensetzung am Meisten angewandt:

After these, the harmonics with the following combination are most used:

Wirkung. *Effect.*



Der erste Finger ist fest, und der vierte Finger locker aufzulegen.
The first finger is placed firmly, and the fourth finger lightly on the string

131. Andante.

p dolce *pp* *dolce* *pp* *mf* *pp* *f* *dim.* *p dolce* *pp* *dim.* *ritard.*

3^{za} C. 3^{za} C.

Uebungen für Arpeggien.
Exercise for Arpeggios.

132. Moderato.

a) U.Bh. *f* *pp* *ritard.*

3^{za} C. 1. C.

b) M. *f* weiter nach der vorstehenden Accordfolge.
further like the above series of chords.

c) M. *f* u. s. w. etc.

d) M. 3 *p* u. s. w. etc.

e) M. 3 *p*

f) G.B. 3 *f*

g) Fr. *f*

h) springend. *p* springing.

i) dolce Fr. 3 *f* werfend. to be thrown.

k) Allegro. 4 *p* springend. springing.

133.

Moderato.

a) *f*

b) M. *p* weiter nach der bei a) stehenden Accordfolge.
further like the series of chords at a)

c) G.B. 3 *f*

d) G.B. 3 *f*

e) G.B. *f*

f) G.B. *pp* cantabile

g) M. *f* geworfen. to be thrown.

h) M. *p* springend. springing.

Uebung für Dezimen. *Exercise in tenths.*

134. Allegro moderato.

The musical score is written for a single melodic line in G major (two sharps) and 6/8 time. It contains 12 staves of music. The first staff begins with a forte (*f*) dynamic. The piece includes several technical exercises, such as triplet runs and sixteenth-note passages. Fingerings are indicated by numbers 1, 2, 3, and 4. There are repeat signs with first and second endings. Roman numerals VII, VI, and VII are placed above some of the staves. The score concludes with a final chord marked with a forte (*f*) dynamic.

Uebungen für das Staccato. *Exercises for the Staccato.*

135. Moderato.

The musical score is written for violin and viola in 4/4 time, marked Moderato. It consists of 14 staves of music. The first staff is for the violin, starting with a *p* (piano) dynamic and a *f* (forte) dynamic. The second staff is for the viola, starting with a *Sp.* (spiccato) dynamic. The score includes various staccato exercises, including triplets, sixteenth notes, and eighth notes. There are several dynamic markings: *p*, *f*, *Sp.*, and *f*. There are also bowing instructions: *1/3 Bogenlänge. 1/3 of length of bow.* and *G.B. → Sp.* (G.B. stands for Giga-Bow). The score ends with a double bar line and the word *attacca*.

1/3 Bogenlänge.
1/3 of length of bow.

G.B. → Sp.

attacca

Zur Tonbildung.

Ton ziehen heisst der technische Ausdruck für die Tonerzeugung auf der Violine. Der Ton, welcher bezüglich seiner Glätte und Fülle den künstlerischen Forderungen vollständig entsprechen soll, kann nur durch Ziehen über die Saiten, niemals aber durch Drücken auf dieselben erreicht werden. Letzteres ist die Folge eines ungenügend vorgebildeten rechten Arms und hieraus entsteht ein rauher, unedler Ton. Ist durch correcte Bogenführung u. durch Strich-Uebungen aller Art der Arm von Steifheit befreit und das Handgelenk locker geworden, dann erst ist Aussicht vorhanden, dass der Lehrer auf die Glätte und Grösse des Tons mit Erfolg einwirken kann.

Mit den folgenden Uebungen ist die Gewinnung eines kräftigen aber edel klingenden Ton-Ansatzes beabsichtigt. Das Forte der Töne, welche die Tonleitern bilden und die sich deutlich von den sie umspielenden Figuren abheben sollen, ist als ein *forte cantabile* aufzufassen.

For the cultivation of tone.

To draw tone is the technical expression for the production of tone on the violin. The tone, which as regards its evenness and fulness should completely agree with the artistical demands, can only be produced by drawing the bow over the strings, never by pressing on them. This last is the consequence of the right arm being insufficiently prepared, and from this comes a harsh, rough tone. When the arm is through correct drawing of the bow, and through bow exercises of all kinds freed from stiffness, and the wrist limber, then, and then only is there a prospect that the teacher can have influence on the evenness and power of the tone.

In the following exercises the acquiring of a strong, but noble sounding tone is aimed at. The Forte of the notes which form the scales, and which are to be distinctly distinguished from the surrounding notes, is to be understood as a *forte cantabile*.

137. Moderato.

The musical score for exercise 137, Moderato, is written for violin in G major (one sharp) and 4/4 time. It consists of nine staves of music. The first staff is marked 'G.B.' and 'f=p'. The music features various bowing techniques, including slurs, accents, and dynamic markings such as *f*, *sf*, *p*, *ff*, *pp*, and *mf*. There are also markings for *cresc.* and *dim.*. The score includes fingerings (1-4) and bowings (V, I, III). The piece concludes with a final measure marked *pp*.

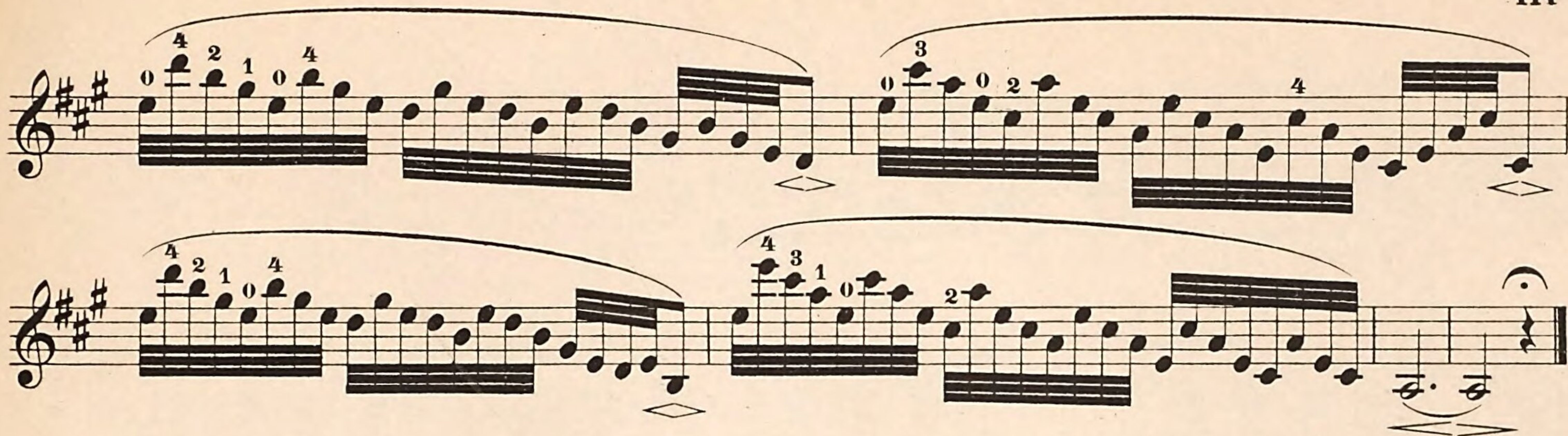
138.

Andante con moto.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Andante con moto." The score is divided into ten staves. The first staff starts with a piano (*p*) dynamic and features a triplet of eighth notes. Subsequent staves show a variety of rhythmic patterns, including slurs, ties, and complex fingering (e.g., 3, 2, 0, 3; 2, 0, 3; 1, 0). Dynamics fluctuate throughout, with *f* (forte) and *pp* (pianissimo) being prominent. The piece concludes with a *ritard.* (ritardando) marking over the final few notes.

139. Moderato.

 $\frac{2}{3}$ B. $\frac{1}{3}$ B.



140. Adagio.

4^{ta} Corda - - - - -

f *espressivo* *dim.* *al pp*

p dolce *poco a poco più agitato*

sf *mf* *cresc.* *sf* *f appassionato*

1^{ma} Corda *dim. e*

H.B.

rallent - - al - - Tempo 1.

p dolce *più p*

pp *cresc.*

molto cresc. *ff* *f* *p* *pp*

p dolce *pp* *poco ritard.*

Allegro comodo.

grazioso

f

cresc.

p

f

pp

f

pp

f

dim.

p

poco rit.

in

tempo

sf *cresc* *p*

sf *p dolce*

p *dimin.* *4^{ta} Corda*

Adagio. Tempo I.

f espressivo *p dolce* *cresc.*

poco a poco più agitato *f*

dim. e rall. *al* *Tempo I.* *p*

pp *pizz.*

141. Allegro molto agitato.

This page of musical notation is for a piece in 2/2 time, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p*, *sf*, *f*, *cresc.*, and *dimin.* The piece is written in a key with two flats and includes complex fingerings and articulations.

2 *f* *p* 3
 2 *f* *p* 4 0 4
 3 1 4 1
molto cresc. - - - - - *ff* *largamente*
 1 3 *sf* 3 *sf*
 3 *sf* 4 1 *sf*
 1 *sf* 4 2 *mf*
f *sf* 4 3 *f* *dimin.*
 3 3 *p* 4 *sf* *sf*
 3 3 2 4 0 *dimin.* *più p* *sempre dimin.*
 1 3 *pp*

142. Adagio.

No. 10. Adagio.

dolce

mf *cresc.* *f*

f *10*

Allegro risoluto.
Fr.
f *ms* immer am Fr.
always at the nutt.

Sp. M. *f*

U. Bh. *f*

Fr. Sp. *f*

p *f* *f* *f* *p*

Fr. *f* *cresc.* *f* *f*

Fr.

EDITION PETERS.

Violinmusik, progressiv geordnet.

Bei Bestellungen wolle man nur die Nummern angeben.

No.	Violinschulen.	No.	Violine und Klavier.	No.	Violine und Klavier.
1897a/b 2692a/b 2640 1983 2500	Hermann, Friedr., Violinschule, 2 Bände. Hohmann, Praktische Violine. Heft I, II. Mazas, Petite Méthode de Violon. Rode, Kreutzer, Baillot, Violinschule. Spohr, Violinschule.	2267	Schubert, 12 ausgewählte Lieder (Sitt). Am Meer. Aufenthalt. Ave Maria. Der Neugierige. Der Wanderer. Du bist die Ruh'. Gretchen am Spinnrade. Lob der Thränen. Morgenruss. Sei mir gegrüßt. Ständchen. Ungeduld.	1091a/d 1095c 1098a 2193a/b 2372 156b 1095a 1095b 1095d 1095e 1099a 1996 2493 2476 13a	Kreutzer, Concerte, 4 Hefte. No. 13 (D). No. 14 (A). No. 18 (Em.). No. 19 (Dm.). Rode, Concert No. 7, Op. 9 (Am.). Spohr, Concert No. 2, Op. 2 (Dm.). Mozart, Concerte A und Es. Schumann, Op. 113, Märchenbilder. Schubert, Duos Band II, Op. 70, 159, 160, 162. Rode, Concert No. 4 (A). — Concert No. 6 (B). — Concert No. 8, (Em.). — Concert No. 11 (D). Tartini, Sonaten (F, G, Em.). Goltermann, Op. 13, 2 Salonstücke. Grieg, Op. 46, Peer Gynt-Suite I. Nardini, 2 Sonaten (B und D). Beethoven, Sonaten. Op. 12 No. 3 (Es), Op. 30 No. 2 (Cm), Op. 96 (G).
1985 2127a 2593 2594 2031a	Grünwald, Die ersten Uebungen. Hermann, Tonleiter- und Lagenschule. Band I. (Tonleiter-Vorschule für Anfänger.) Mazas, Op. 80, 8 Melodies faciles. — Op. 81, 8 Melodies. Hermann, Op. 20, Etuden für Anfänger. Band I. Leere Saiten. Die ersten Bogenübungen. Ab- stossen des Bogens.	190 2595 156a 2747 2643 1332 191 2247 190 2370a 2484 1734 1090 14 1413a/d	Haydn, 6 Quartette (Hermann). Weber, Sämtliche 6 Sonaten. Hermann, 15 kleine Vortragsstücke a. d. Violine. Haydn, Sonaten No. 2—8. Schumann, 12 ausgewählte Stücke (Sitt). Grieg, Op. 12, Lyrische Stücke. Heft I (Sitt). Mendelssohn, 36 Lieder ohne Worte. Kalliwoda, Op. 103, 4 Walzer. Mozart, Sämtliche 18 Sonaten. Klassische Stücke a. Werken berühmter Meister. 4 Bde. Band I. Bach, Loure (G). Sarabande (D). Beethoven, Cavatine (Es). Field, Nocturne (B). Gluck, Andante (F). Händel, Bourrée (G). Largo (G). Sarabande (F). Hummel, Romanze (C). Mozart, Menuett (D). Schubert, Preghiera (A). Tartini, Adagio (G). Band II. Bach, C. Ph. Em., Andante (Am). Beethoven, Andantino (B). Campagnoli, Romanze (A.). Field, Melancolie (Em). Hummel, Arioso (G). Mozart, Allegretto (D). Larghetto (C). Rondo (D). Schubert, Ballade (Cm). Marche funèbre (Am). Rondo (C). Weber, Andante (D). Band III. Beethoven, Adagio aus dem Trio Op. 1 No. 1 (G). Adagio aus der Sonate Op. 13 (C). Adagio aus dem Septett (B). Allegretto aus dem Trio Op. 70 No. 2 (A). Andante aus der 1. Sinfonie (F). Andante (F). Larghetto aus der 2. Sinfonie (A). Menuett aus der Sonate Op. 29 No. 3 (F). Rondo aus der Sonate Op. 6 (D). Rondo Op. 51 No. 1 (C). Rondo Op. 51 No. 2 (G). Tema con Variazioni aus dem Septett (B). Band IV. Bach, J. S., Arie aus der Dd- Suite. Adagio aus der Edur-Sonate. Hasse, Canzona: Ritornel. Leclair, Sarabande und Tambourin. Lotti, Arie: Pur dicesti. Nardini, Adagio cantabile. Tartini, Grave a. d. Sonate No. 4.	2475a/b 1340 2279 2414 2367 1341 2477 1096 13a 2368 2568a/e 2176a 2547 1093a 1093b 2203 2565 2567a 2567b 2567c 2567d 1990 2168a 2168b 2204 2580 2581 2642 2474	Händel, 6 Sonaten. 2 Bände. Grieg, Op. 8, Sonate No. 1 (F). — Op. 13, Sonate No. 2 (G). — Op. 45, Sonate No. 3 (Cm.). Schumann, 2 Sonaten. Op. 105. Op. 121. Rust, Sonate No. 1 (Dm.) (David). Sinding, Suite. Spohr, Op. 40, Polonaise (Am.). Beethoven, Op. 47 Kreutzer-Sonate. Schumann, Op. 131 Fantasie (C). Raff, Sonaten, Op. 73 (Em.), Op. 78 (A), Op. 128 (D), Op. 129 (Gm.), Op. 145 (Cm.). Grieg, Norwegischer Brautzug, Carneval. — Op. 35, 4 norwegische Tänze (Sitt). Laub, Op. 8, Polonaise (G). — Dieselbe (Wilhelmj). Lauterbach, Tarantelle. Hauser, Op. 34, Vöglein im Walde. — Op. 43, Rhapsodie hongroise. — Op. 44, Rhapsodie américaine. — Op. 45, Rhapsodie irlandaise. — Op. 47, Rhapsodie écossaise. Paganini, Moto perpetuo. Carnaval de Venise. I Palpiti. Le Streghe. Sauret, Op. 25 No. 1, Cavatine. — Op. 25 No. 2, Aubade mauresque. — Op. 33, Danse polonaise. Vieuxtemps, Op. 35, Fantasia appassionata. — Op. 38, Ballade und Polonaise. Lipinski, Op. 21, Concert militaire. Bach, Chaconne mit Klavier von Mendelssohn und Schumann.
2166 2598a/c 1986 2723a 1987 1988 1989 1084a/d 1085a 1085g 2536 1955a/b 1957 1956a/b 1958 1085b/c 1087a/b 1083a/c 2521a/b 2528 2365 1776a/b 2205 1085d 1085e 1085f 1087c/k 2520 2522a/b 1087l/n 2117 2469 1082 2518a 2518b 2519a/b 1086a/g	Mazas, Op. 85, Duos abécédaires. — Op. 86, 9 Duos élémentaires. 3 Hefte. Gebauer, Op. 10, Duos faciles. Violin-Album (Hermann). Populäre Stücke 1. Lage. Melodien-Album (Hermann). Bd. I. 50 Volksmelodien. — — Band II. 24 Opern- und Tanzmelodien. — — Band III. 30 Marsch- und Tanzmelodien. Kalliwoda, 12 Duos très faciles et concertants. 4 Hefte. Pleyel, Op. 8, Petits Duos. Heft I. — 3 Duos faciles. Bruni, Op. 34, 6 Duette in der 1. Position. Mazas, Op. 35, 12 petits Duos. 2 Hefte. — Op. 60, 6 Duos. — Op. 39, 6 Duos. 2 Hefte. — Op. 61, 6 Duos faciles. Pleyel, Op. 48, 59, Petits Duos. Viotti, Duos concertans. Heft I, II. Jansa, 18 Duos progressifs. 3 Bände. Mazas, Op. 70, 12 petits Duos. 2 Hefte. — Op. 46, 6 petits Duos. Schumann, 20 Stücke aus dem Jugendalbum Op. 68. Mendelssohn, Lieder ohne Worte. 2 Hefte. Schubert, 12 beliebte Lieder (Hermann). Pleyel, Op. 23, 6 Duos. — Op. 24, 6 Duos. — Op. 61, 3 Duos. Viotti, Duos concertans. Heft 3—10. Mazas, Op. 62, 3 Duos. — Op. 71, 6 Duos. 2 Hefte. Viotti, Duos concertans. Heft 11—13. Ouvverturen-Album, Beliebte Ouvverturen. Boieldieu, Calif von Bagdad. Die weisse Dame. Mozart, Così fan tutte. Die Hochzeit des Figaro. Don Juan. Entführung. Titus. Weber, Freischütz. Fiorillo, 36 Etud. m. Begleitg. einer 2. Violine v. Spohr. Hauptmann, Op. 2, 2 Duos concertans. Kalliwoda, Op. 70, 2 Duos progressifs. — Op. 116, 3 Duos progressifs. Mazas, Op. 40, 6 Duos. 2 Hefte. Spohr, Duos. 7 Hefte.	2366 1110a/b 2028a/b 288 1732 2174 13a 13b 1331a/b 1937 2229a/i 1333 1334 1100a/d 1915 1916 229 230 232/33 1917 2128 2664 2665 2546 2566 2634a/b 2129a/b 2498 2497 1092 189b 1094 2274 2275 2167 287 1792a/b 2369a/d 13a	Schumann, Op. 73, 3 Fantasiestücke. Salon-Album, Beliebte Stücke z. Salonvortrag. 2 Bde. Band I. Chopin, Mazurka. Schumann, Manfred. Field, Nocturne. Grieg, Anitra's Tanz. Goltermann, Les Adieux. Hauser, Lied ohne Worte. Band II. Spohr, Barcarole. Chopin, Valse brillante. Nocturne. Schumann, Schumacherlied. Grieg, Norwegischer Tanz. Elfentanz. Op. 73, 3 Fantasiestücke. Salon-Album, Beliebte Stücke z. Salonvortrag. 2 Bde. Band I. Chopin, Mazurka. Schumann, Manfred. Field, Nocturne. Grieg, Anitra's Tanz. Goltermann, Les Adieux. Hauser, Lied ohne Worte. Band II. Spohr, Barcarole. Chopin, Valse brillante. Nocturne. Schumann, Schumacherlied. Grieg, Norwegischer Tanz. Elfentanz. Op. 73, 3 Fantasiestücke. Salon-Album, Beliebte Stücke z. Salonvortrag. 2 Bde. Band I. Chopin, Mazurka. Schumann, Manfred. Field, Nocturne. Grieg, Anitra's Tanz. Goltermann, Les Adieux. Hauser, Lied ohne Worte. Band II. Spohr, Barcarole. Chopin, Valse brillante. Nocturne. Schumann, Schumacherlied. Grieg, Norwegischer Tanz. Elfentanz. 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